INSIDE THE EDIT

The Language of Editing

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1. The system of communication, spoken and written by Inside The Edit, to teach the art of high end editing.

2. The phraseology, terminology and vocabulary of a professional editor.

1 **COFFEE**
An editor's best friend.

2 **RUSHES**
The raw footage that has been shot for the film.

3 **SYNC**
The speech from our characters.

4 **B ROLL**
Secondary images of a person, place or thing that is used to illustrate what our characters are talking about.

5 **THE SCORE**
The specific music tracks woven into the film.

6 **VOICEOVER**
The narration that accompanies a film that gives a deeper layer of narrative clarity for the audience.

7 **SHOOTING RATIO**
The mathematical equation that compares how much was shot to how long the final duration is e.g. 20:1

8 **NARRATIVE**
A constructed set of connected events that creates the story.

9 **SYNC PULL**
A construction of speech from our character or characters.

10 **JUMP CUTS**
The name given to two shots cut together with the same frame size.

11 **CUTAWAYS**
B Roll shots that are positioned over shooting or structural errors like jump cuts.

12 **MONTAGE**
A stylisation technique that selects and weaves together separate shots to form a continuous whole.

13 **PAN, TILT, ZOOM**
The most common movements in camerawork... Left or right, up or down, in or out.

14 **GENRE**
A style or category of film, television program or piece of music.

15 **PRE-VISUALISATION**
The ability for an editor to see the finished scene in their head before cutting the footage.

16 **SEQUENTIAL B ROLL**
A type of B Roll made up of a chain of linked shots that illustrate a piece of action or event.

17 **ILLUSTRATIVE B ROLL**
A type of B Roll made up of singular images of a person, place or thing.

18 **PICK UP SHOT**
An essential shot that is missing and needs to be reshot.

19 **CUTTING ROOM FLOOR**
The historical editing slang given to discarded footage.

20 **THE BREAKDOWN**
The organisation and compartmentalising of raw footage into different structural groups.

21 **BLOCKING OUT**
A preliminary structural technique that groups relevant sync with relevant pictures on the timeline.

22 **PRIMARY CONNECTIONS**
A creative technique that links strong and visually connected shots with their corresponding sync.

23 **SECONDARY CONNECTIONS**
An advanced creative technique that uses visual metaphor and symbolism to connect shots with sync.

24 **LOW HANGING FRUIT THEORY**
The quickest and easiest edits that create the biggest results in complex sequences.

25 **SYNC ARC, PICTORIAL ARC**
A narrative path in speech or pictures that tells a coherent story.

26 **SYNC ISLANDS**
The individual sync groupings that make up the constructed stages of a sync arc.

27 **ROUGH CUT**
An early stage assembly of a scene, an act or a whole film.

28 **SHOT FLOW**
The fluidity with which shots are cut together in a sequence.

29 **CONTINUITY**
The maintenance of continuous action and detail in a sequence.

30 **DRAMA CUT**
The piecing together of two shots with repetitive action to create seamless action from one to the next.

31 **INTERCUT**
The weaving together of two or more elements to create a coherent sequence or narrative.

32 **TONE**
The specific emotion that is elicited from the audience by a piece of music, scene, character, narrative or story arc.

33 **TEMPO / PACING**
The specifically designed speed or motion in a scene or a piece of music.

34 **CUTTING PATTERN**
The unique style that an editor chooses to cut their footage in that encompass pacing, structure and stylisation.

35 **UNDERLAYING & GELLING**
Creative techniques where a character's sync is positioned under a different shot to create a geographical or temporal fluidity within the scene.

36 **INTONATION & INFLECTION**
The rise, fall and modulation of pitch in a character's voice.

37 **MICRO EXPRESSION**
An involuntary facial expression from a character that exposes their true emotions.

38 **BODY LANGUAGE**
The conscious and unconscious movements and postures of a character by which feelings, emotions and attitudes are communicated.

39 **IN VISION / OUT OF VISION**
A positional technique where the editor decides which parts of a character's interview to show to the audience and which to hide with cutaways.

40 **AIR PULLING**
A creative technique that speeds up a character's sync by cutting out all of the pauses between words.

41 **FRAME BASHING**
A sync based technique used to construct coherent sentences out of individual words or phrases.

42 **OFF SCREEN TIME**
A creative technique allowing enough subconscious time in the mind of the audience for a character to change geographical position.

43 **JEOPARDY**
The creation of potential problems, loss, harm or failure of our characters in the minds of our audience.

44 **CRESCENDO, DIMINUENDO**
A progressive increase or decrease in the intensity or speed of a scene or piece of music.

45 **FINE CUT**
A highly refined cut of a film which is close to completion.

46 **SYNC SPACE TEMPO**
The natural or constructed speed in which a character talks in a scene.

47 **COMPRESSION / DECOMPRESSION**
The journalistic reduction or expansion of a character's sync or sync tempo in a scene.

48 **GEAR CHANGE**
A creative technique used to alter the speed of the cutting for a specific dramatic purpose.

49 **MUSICAL ASSIGNMENT**
A creative technique where specific visual elements within a scene are matched together with musical sounds that illustrate them.

50 **PICTURE LOCK**
The completed film that is edited to correct duration.